Pure Violence – the Werk of Symphony, By Harmoniac

By Shomit Sirohi

I. Transcendental Inquiry into the Subject and its Caring for Humanism, even its Destruction for a Simplicity called German Idealism

The whole shift from Heidegger's ruminating work Being and Time, and its constant Mcguffin the meaning of Being which then spans a horizon of time and temporality as finally caring which means that Dasein is about the fact of simply being thrown and nothing more, then is made into a complex werk by myself Sirohi.

That Heidegger means nothing more than just the transcendental inquiry in Kant, to be made simply ontic and onticality like and merged then with Erleibnis which is also a peasant man shaking his head, and so all of the

problems of then for Fredric Jameson, five generational, daily and normality type temporal ekstases which all means to put it simply – how the imagination of Heidegger as this Arced heroism, is then simply a misreading so productive to myself Sirohi, who keeps acting and gunning for the werk never written but meant to be written, of what is actually, just a process of as one would say “woodenness” which means handiness and ready-to-hand ness which is just the world of his caring being finally, the deadlock of a whole horizon of temporality and dynamic stances of simple dancing as Erleibnis.

What is called fuzzy logic finally by myself, but is dismissed by Slavoj Zizek and Mladen Dolar as simply what the notional Substance as Subject in Hegel, calls a number of misleading passages, and complex readings of Fundamentals in Philosophy, and even time and temporality as then finally, just as one argues, a simple cheap idle talking done then as finally – the mistake, to follow Heidegger, who is just a simple onticality. Zizek means, one can dismiss the most important work of the 20th century, as Being and Time, which is just about the discovery of Being, in a simple sandwich talking and is called a Catastrophe. Which means nothing other than the tenor of Heidegger being lesser than its weight and so a high expectation which is worth nothing at all as the Kantian formal joke on Heidegger would then go.

Now imagine the whole dramatic process, its rejection of Descartes then as too cogito, or even its art ruminations, or even its simple sighing, and all that makes up the Heideggerean, analytic of complex metaphors in talking and plays in American Anglo-Saxon perfection, and even its historicality and historiology, all amounting to for Zizek and Jameson alike – a simple pot joke from Dennis in Inherent Vice to the Private Detective.

It means the Begriff of Hegel describes the whole process as mourning, and even dirging of sympathies to finally, the end of philosophy in Michel Foucault and even in the Derridean process, for something like aesthetics of the self. Something like a poverty for Marxists who read with myself Sirohi, the more meaningful praxis oriented and dialectical and genius Actor, which is finally in actual Heidegger, just a productive as Michael Seraway who has to be done with the whole act in Heidegger at an early stage of this misreading of Marx type, a simple holding of the Can. As Canned laughter. It just means the most congealed process of finally what is called Marxism or Leninism. Just the most congealed idea of constipation then of the Notion. Something like a question – what is Heidegger’s whole matrix finally doing – just a set of ruminations which Agamben argues is like his photograph in the image, something so minimal, it is minimalism like “save me”. All of this is how fuzzy logic finally promotes the actual image of Heidegger as a deadlock of imagination and such a crisis of being, which is just high words used to deceive the Marxists, that he is something like a Marxist. He is a

deceptive philosophy – just the opposite – a art gathering, that is what Heidegger overall sounds like.

II. Shifting this Heideggerean Matrix to what Marxists see in Heidegger – Sirohi as Actual Reference

When one re-reads this mess of acting, and talking, art and fibbing, and handiness of course and such gibberish in German Idealism which is lostness, to its Marxist Horizon, one finds, then not the gunning for the werk in Acting alone as Introduction to Sirohi, but its whole meaningful tenor.

Imagine now, to re-read the whole process now in materialist and high Marxist concreteness and exactitude and even Lenin and Trotsky added for the whole Soviet experience to be then finally –

The transcendental inquiry for the day and its dynamics as temporality I. And this process as then a sketch of history and a complex movement of history as then armed pike developments in a countryside as radical anthropology and even then Jewish radical assertions and a speculative high tenor sigh and take on the world and then of course Kierkegaard as expressions and so “Being and Time” those “Ages” and such references to then Hegel at a high and Worldly level and so many complex movements that –

The organic whole traversed by Heidegger becomes then finally a complex movement, section, segment and series of movements of a fuller and more complete organic whole, which takes apart the Heideggerean whole which is just the partitions of a Organon for the purpose of display and appearance of something called talking which is now in fact a whole which is complex basically.

A complex organic holism with partages, segments and complex movements which becomes then the whole process read as Tiempou ou Existance all worked out and the whole process being then the process of developments and literary developments all then speculative in self-reference and Infinity and all this being then a temporality Actor which means then a simple infinite dismissal of the leaders in liberalism by a Act.

It means to just organise the whole werk in Marxist politics and philosophy. It means then to add to it a high tenor and performance which is the most important work of the 20th century, Being and Time now with all its logic organised, tenor organsed and meanings and gestures and metaphors and processes all done in a complex shift in parallax to the same work.

III. Complete Werk of Symphony by Werkmeister Harmoniac, in some sense then, Sirohi as Heroic Marxist in Being and Time on this Second Chance

The organic whole traversed by Heidegger becomes then finally a complex movement, section, segment and series of movements of a fuller and more complete organic whole, which takes apart the Heideggerean whole which is just the partitions of a Organon for the purpose of display and appearance, which then is something like a peculiar image of a person being congealed as then dismissed as the potential one sees in it like Seraway or Aldo Raine there who write their own Marxist version of it and shift to being lost and acting out Sirohi, which is about that process of Marxifying Heidegger and making it all something like an Odyssey he acts out daily in Heidegger, just that to Introduce Sirohi.

A complex organic holism with partages, segments which then is organised and arranged into infinity of complex aspects, totalisations, and verticals and horizontals and complex wedges and moves and dynamic processes and mediations and Marxist jargon and Lenin-Trotsky-Mao jargons and even the Bepop process and all this makes it a complex symphony to live.

I mean it is all the werks just meaning – What does it mean to live? Symphony, Werkmeister.